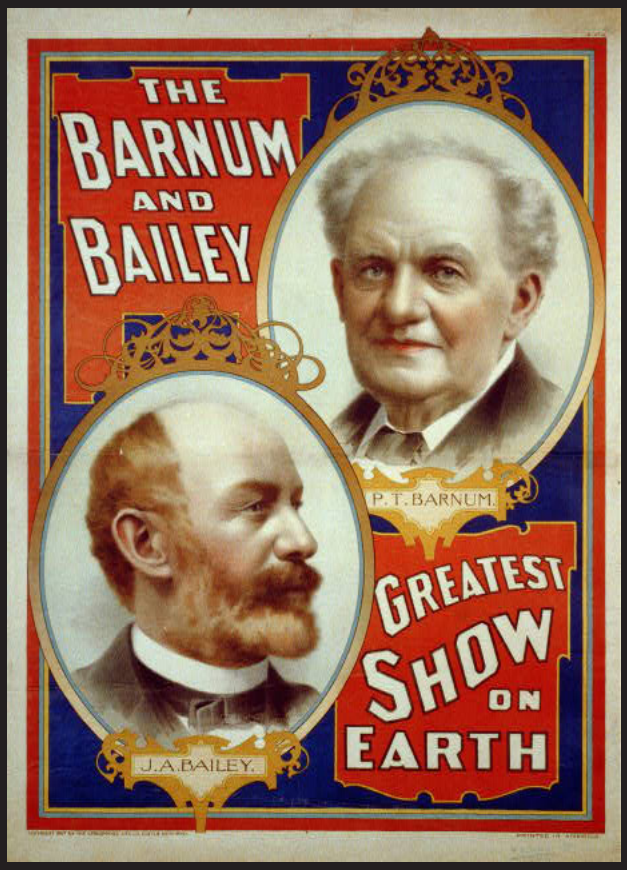
ISSN 1059-1249

The Magic Lantern Gazette

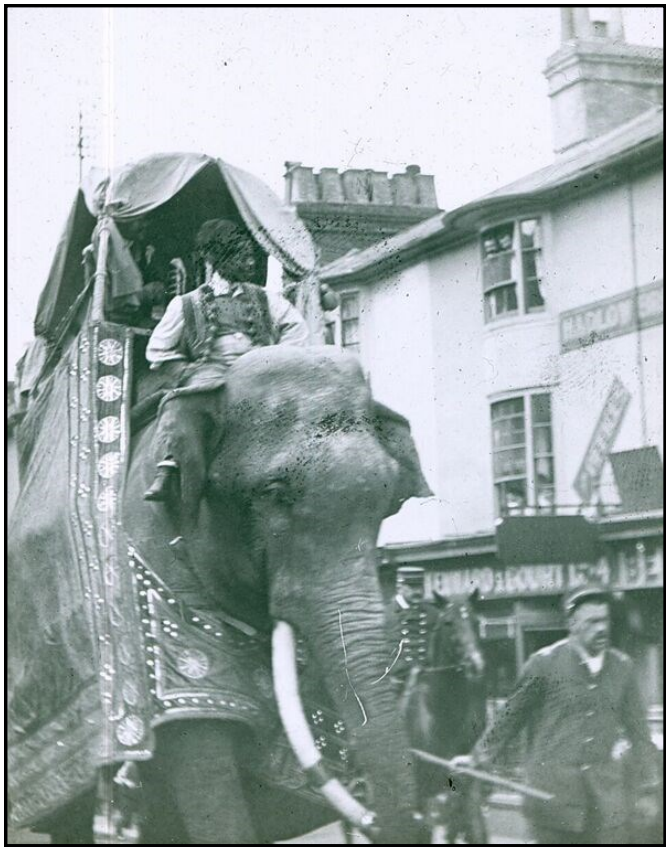
A Journal of Research
Volume 28, Number 4 Winter 2016



The Magic Lantern Society of
the United States and Canada

www.magiclanternsociety.org

This issue of the *Gazette*, ostensibly the "Winter 2016" issue, actually appears in June 2017, when the temperature is predicted to be about 90°. The delay is due to various unforeseen circumstances and a shortage of contributions for the journal. Fortunately, Dick Moore has provided a feature article focused on five rare lantern slides of an 1899 circus parade in the English spa town of Tunbridge Wells. This is a modified version of an article that previously appeared in a circus history magazine. Dick not only identified the location of the circus parade shown in the slides, but also found accounts in a local newspaper that exactly describes the scenes in the slides and even the street on which the parade took place. The newspaper articles, which are reproduced in full, give a lively account of the visit of the circus to a small English town.



Lantern slide of an elephant walking down High Street in Tunbridge Wells, England in an 1899 circus parade.

This issue also includes reviews of two new books that make major contributions to magic lantern scholarship. The first is a wonderful new book by Elizabeth Hartrick on the magic lantern in colonial Australia and New Zealand, which makes use of much archival material scarcely touched by previous scholars that provides a full picture of the role of the magic lantern in 19th century colonial culture. Many readers of the *Gazette* may want to add this book to their magic lantern libraries.

The second book, edited by Sergey Gavrilenko, a cinema historian in Ukraine, presents the full Russian catalog of lantern slides offered by a leading Moscow photographic studio, along with an English translation and a rich selection of mostly color lantern slides. This makes available to international scholars, for the first time, primary research material on lantern slides from the Russian Empire. Many of the slides, especially on history and literature, have a distinctly Russian focus and have not been published before.

Also in this issue, Terry Borton provides an obituary for Jack Judson, an extraordinary collector of everything related to magic lanterns and a major figure in our society. Many members will remember with awe their tour of Jack's Magic Lantern Castle Museum at the 2004 San Antonio convention.

Jack Judson (left) talking with Terry Borton at the 2006 Seattle convention.

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It's July 14, 1899

Circus Day in Tunbridge Wells!

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For the residents of Tunbridge Wells **(Fig. 1)**, a town nearly 40 miles southeast of London, the summer of 1899 started no differently from those in the past; school was wrapping up, the Commons and parks were green and the flowers in bloom, the Borough Band performed twice daily, shopkeepers busily displayed and sold their wares, particularly the fine crafted boxes, toys, and fancy articles made of inlaid wood known as "Tunbridge Ware." Tourists arrived to visit and take of the waters at the spa, and to be seen among the society promenading along the Pantiles – a colonnaded walkway leading to the mineral springs.

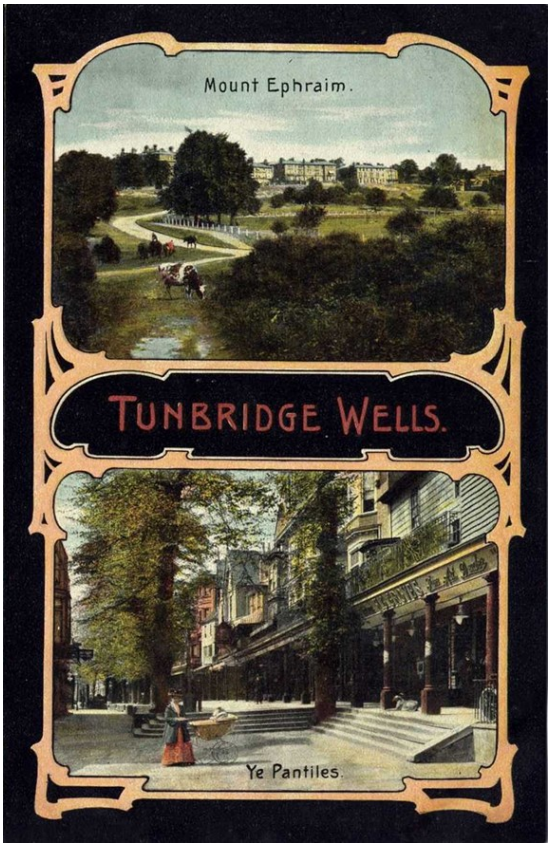

Fig. 1. Postcard of the spa town of Tunbridge Wells, England, c. 1910. http://www.oldukphotos.com

"By an act passed in 1865, the inhabitants were empowered to hold fairs and markets."[1] In keeping with the decree, July was typically an active month for the Borough. Planning was underway for the month's traditional events of the Agriculture show on Eridge Road and the Horticultural show in the Great Hall grounds. However, in 1899 things were different. When June turned into July there was new electricity in the air as anticipation built ahead of the arrival of *The Greatest Show on Earth*. "This event, the features of which have been placarded on brilliant posters for weeks, has been looked forward to with keen interest."[2] The circus had finally arrived.

Shortly after the last stroke of midnight, "the first of the trains arrived from Brighton at the London, Brighton and South Coast Railway Station at 12:30 in the morning and was followed by others with the last arriving at 2:30."[3] For one magical Barnum Day, July 14, the town was transformed. Thousands of people lined the streets for the procession. "...No sooner was the sound of the drum and trumpet heard than workman threw down their tools, hurried off scaffoldings, ladder, or whatever they were engaged in and hurried to the route selected in time to catch a passing glimpse of the greatest show on earth."[4] "...School children were crowding about in all directions...."[5]

The show was even grander, with breathtaking performances by the all the artists, and astonishing animal acts. The write-up in the *Tunbridge Wells Courier* proclaimed that "the general exhibition defies description."[6] When the day was over, just as quickly as it arrived, the circus was gone, moving thirty miles southeast to Hastings. For Tunbridge Wells and its residents, however, the transformation was not for just a day, but one that left a lifetime of memories filled with the thrills and sights witnessed along the procession route, in the menagerie, in side show tents, and at the minstrel and vaudeville exhibitions, as well as the spectacular and death defying performances under the big top.

Dick Moore is a long time member and former President of the Magic Lantern Society of the United States and Canada. He has an extensive collection of lantern slides relating to the circus. This article is modified from an article that appeared in *Bandwagon: The Journal of the Circus Historical Society* (July-August 2013).

Fig. 2. Lantern slide of women riders in fancy costumes, part of the circus parade in Tunbridge Wells on July 14, 1899. Dick Moore collection.

Circus Day Rediscovered

Recently five exceptionally rare magic lantern slides from July 14, 1899 were discovered **(Fig. 2)**. They preserve for circus historians and enthusiasts powerful scenes of the procession in Tunbridge Wells as it passed along High Street **(Fig. 3)** on that magical day. Equally exciting historically is reading the account of that circus week and day in the articles published in the *Tunbridge Wells Courier*. The first, published July 12, 1899, two days prior to the circus, clearly conveys the excitement and building expectation of the arrival of the circus. The second, published July 19, 1899, provides a fantastic description of that magical Barnum and Bailey Day, including both the procession and the performance. Both articles were written in such an extraordinary manner that when reading them it is as if you have stepped back in time and are living that day. The anticipation of the imminent arrival of the circus is palpable, and then, when the day comes, it is as if you are standing on High Street hearing the clatter of the horses' hooves, thrilling at the wonder and beauty of the tableaux wagons and the cages as they roll by and then out of sight. You can imagine swaying to the music of the bands and the Calliope, cheering and applauding with the crowds as each group passes, and, finally, sitting mesmerized in the main tent, thrilled by each and every performer and act. These two articles are reproduced in full at the end of this article, illustrated with the magic lantern slides.

Fig. 3. **High Street** - This is the street where the slides were taken. In the slides you can see the buildings on the right, about half way down the street with the tall chimneys and chimney pots.

Prelude to the 1899 Tour

The European tour was conceived by James A. Bailey (see front cover), inspired by the Barnum and Bailey's show's highly successful short season at the Olympia exhibition hall in London during the winter of 1889-1890. The plan was to spend the winter months in London, and the summer months touring the provinces. This would be no small task, and preparations were started in November 1896. Arrangements included procuring the use of the Olympia for the winter months, designing and having built special railway cars, laying out and constructing winter quarters at the site selected in Stoke-on-Trent, re-painting and re-gilding the tableaux wagons, reducing the height of cages and wagons to pass under the lower tunnels of the English Railways, contracting the entire company, completing new costume designs, as well as arranging for ocean transport.

With all in place, *The Greatest Show on Earth* left for the United Kingdom in the fall of 1897. The circus headed across the ocean in multiple stages, just as it did when traveling by train from city to city across the United States, but this time sailing in six ships, starting in September, with the final ship arriving in London on November 25.

> The first of the company to depart was that prince of contracting agents R.G. Ball, who left on September 11th, Messrs. C.L. Dean, Al Riel, H.H. Gunning and some artists sailed from New York on the *S.S. Manitoba* October 16th. The bill-posters with the advertising material departed on the *S.S. Mississippi* October 16th, General Agent W.H. Gardner leaving the following day on the ocean grey-hound *Kaiser*

William der Grosse. October 30th saw the departure of the *S.S. Mohawk* which carried another batch of the performers and curiosities, while the balance of the artists, musicians and 'freaks' left on the *S.S. Mobile* November 6th in charge of P.S. Mattox.

The *S.S. Massachusetts* carried the show proper and left New York on November 12th. On February 20th, 1898, the second voyage of *S.S. Massachusetts* departed New York bringing over the balance of the show (for the tour itself)...[7]

The show opened in London at the Olympia on December 27, 1897 and ran until April 2, 1898. The following day the day the circus was off on the first tour in England and Scotland, covering 71 cities with 362 performances from April 4th to November 12.[8]

Barnum and Bailey Tour 1899

In 1899 the United Kingdom was again the scene of the second of four spectacular seasons that *The Greatest Show on Earth* toured overseas. After spending December 26, 1898 through April 8, 1899 performing at the Olympia, the Barnum & Bailey Grand Tour officially began in the city of Birmingham on April 10. Over the next 216 days the show traveled to 112 cities, towns, and boroughs throughout England and Scotland. Amazingly, but as only James A. Bailey and the showmen of his age could manage, 93 of the locations were one day stands. Since no shows were held on Sundays, the circus actually performed a total of 319 shows in 112 different locations on 186 show days, covering 4,073 miles.[9] In July of that year alone, the Barnum & Bailey *Greatest Show on Earth* performed in 24 different towns over the 26 show days in the month. This schedule is all the more phenomenal when one considers the size of the entire entourage, as well as the pre-planning and logistics that had to be carried out with extreme precision and timing day after day.

Tunbridge Wells, England

Tunbridge Wells, sometimes referred to as Royal Tunbridge Wells, was one of those July one day stops of the tour. In the 1899 Kelly Directory, Tunbridge Wells is described as "...a fashionable watering place, municipal borough and market town...."[10] Located in West Kent, about 64 km South-East of London, close to the border of the County of Essex, the town's 400 hundred year history goes back to Georgian times.

The Kelly Directory elaborates on the town's beginnings, explaining that "the district possesses beds ofsecondary iron ore, which gives rise to the chalybeate springs here, accidently discovered during the reign of James I by Dudley Lord North when on a visit to Edridge Castle, the seat of the Marquess of Abergavenny, his attention being excited by the ochreous aspect of the water in the neighbourhood; having himself experimented with the water in hope that it might prove medicinal, and deriving great benefit from its use, it gradually began to attract notice and the Marquess of Abergavenny enclosed two springs and made various improvements with a view of popularizing the new remedy: .."[11]

Over the centuries Tunbridge Wells prospered as a spa and resort town, with continued visits from royalty, prominent leaders, and members of society. While the town's popularity waned in the 1750s with the advent of "sea bathing" as a treatment for diseases, it experienced new growth in the early 19th Century, again viewed as an elegant resort town for notables of high society, including the Duchess of Kent, Queen Victoria, and Prince Albert.

The Barnum and Bailey route book's description of the town: "Tunbridge Wells, a popular inland watering place, where some splendid souveniers in woodmosaic were obtained, exceeded our expectations in the way of business July 14th...."[12] Today Tunbridge Wells is the only spa in the South East of England, with 30% of its income still from tourism.

Later European Tours

The Third Tour (1900) took the "Greatest Show on Earth" to Germany, covering 55 cities, with 380 performances.[13] The Fourth Tour (1901) included a winter season in Vienna, and then traveled across five empires with 449 performances in 125 cities.[14] In addition to the two winters' performances in London and the one in Vienna, the entire four year tour performed in 363 cities, gave 1,540 performances and traveled 17,044 miles across 7 empires. This remarkable achievement can be best summed as the London papers called it the "Out Barnuming of Barnum by his clever successor Bailey". For the thousands of people it touched it was and always would be: **"*The Greatest Show on Earth*."**

The Newspaper Descriptions

BARNUM AND BAILEY'S
GREATEST SHOW ON EARTH
Tunbridge Wells Courier, July 12, 1899

We look upon it as a distinct honour to Tunbridge Wells that the town should have been selected for a visit from Messrs. Barnum and Bailey with undoubtedly the greatest show on earth. There are, we understand, many false rumours current concerning the single price of admittance, and Messrs. Barnum and Bailey have asked us to assist them in correcting them by assuring the public that one ticket commands a view of all the advertised attractions and a seat, whether the ticket is a shilling or seven and sixpence. There is nothing more to pay. The difference in the various prices only means a better seat in a better location, according to the price paid. The one price, whatever is paid, entitles the holder of a ticket to see everything that is advertised in connection with the exhibition. There is a side show and a minstrel and vaudeville exhibition, to which sixpence is charged, but these form no part of the big show. Every seat, including the cheapest, is guaranteed to give a good view of the entire performance.

THE PROCESSION

All showman of any pretensions look to the glitter of gilt and tinsel and the brave spectacle of cavalcades to help their receipts, but Messrs. Barnum and Bailey have reduced this to a fine art, and it has been left to them to show the public what is possible in the way of big street pageants. The "greatest show on earth" seemingly throws out its greatest energies for this free display of its magnificent resources. This event, the features of which have been placarded on brilliant posters for weeks, has been looked forward to with keen interest, and on Friday morning we anticipate our main thoroughfares will be lined with crowds of sightseers. It is said the procession which will start from the showground, will be at least a mile in length, and will consist, amongst other things, of a platoon of police, mounted officers, a military band, a forty-horse team, seven open dens of wild beasts, a novel male choir, chimes drawn by six horses, lady performers, and side saddle experts, mounted ladies of the hippodrome, gentlemen hippodrome riders, two 2 horse Roman chariots with lady drivers, two 4-horse Roman chariots, band chariot drawn by ten horses, eight golden chariots containing wild beasts, triumphal chariots, caravan of camels with Asiatic riders, twenty performing elephants, two elephants with howdahs and Oriental beauties, band chariot drawn by six zebras, Japanese dragon chariot with performers, nursery characters in coaches, Blue Band chariot drawn by ten horses, seven golden cages containing rare animals, an organ chariot, a triumphal float, followed by the Columbus sections, Royal mace bearers and squad of eight Royal trumpeters, triumphal throne chariot of Ferdinand and Isabella, mounted grandees, nobles, cavaliers, knights and ambassadors, the Great Discoverer Christopher Columbus, an emblematic float, and a Calliope. It is arranged that the procession shall take place between 9 and 10 o'clock, and the order of the route will be St. John's Road, London Road, High Street, Mount Pleasant, Monson-road, Calverley Road **[Fig. 4]**, Grosvenor Road, back through St. John's Road to the Show Field. Spectators will be able to see a triumph in the art of coaching. On Friday morning 7s 6d and 4s seats can be booked at Mr. H. G. Groves, Pantiles Post Office.

Fig. 4. **Calverley Road**–One of the main streets towards the end of the procession.

"THE GREATEST SHOW ON EARTH" AT
TUNBRIDGE WELLS
THE GRAND PROCESSION
A COLOSSAL AFFAIR

Tunbridge Wells Courier July 19, 1899

On Friday morning last Messrs. Barnum and Bailey's show arrived at Tunbridge Wells, and the anticipation of the last few weeks reached a climax when the much talked of visit became an accomplished fact. We are near enough to London to be familiar with the displays at Olympia, but, nevertheless, the interest excited locally is as keen as in any of the more remote districts which this great show visited, and judging from the crowds which lined the streets this morning, the visit of the premier showmen has created more interest than any recent event in the town.

But it is our first duty to deal with the arrival, which took place in the small hours of the morning. White's Fields, St John's, was the locale of this mammoth exhibition, which the complete organization of Messrs. Barnum and Bailey enables them to rear as if by magic. The Show with 840 persons engaged in it arrived in four trains, to which were attached 67 railroad cars, each of which is 54 feet long and built on the American plan. Automatic couplers, now the subject of much discussion, are used, with all the latest devices of the railway world. There are sleeping cars on the well-known Pullman model, in which the show people rest as they move from place to place. The first of the trains arrived at the London, Brighton and South Coast Railway from Brighton at 12:30 in the morning, and was followed by the others, the last reaching Tunbridge Wells about 2:30. Reference has been made to the magic-like celerity with which the fields were transformed into a show field with huge tents, which all told number 17. One instance of the perfect system which prevails may be quoted as indicative of the whole. Messrs. Barnum and Bailey have with them their own caterers, with a staff of 12 cooks and 60 waiters, and, incredible, though it may seem, within 60 minutes of the arrival of the "range" van at the field, breakfast was ready for everyone, with the tables all laid in one of the large tents. Turning to the show, never has a meadow raised a so stupendous a crop in one night as was to be found here. Next to the size of the Show, probably the most striking feature of it is the extraordinary celerity and ease with which it is transported from town to town. The fabled palace of Aladdin was scarce moved with more dispatch. The secret, of course, is in the perfection and almost mechanical precision which characterizes the whole organization – animals as well as the men. Those whose duty or curiosity called them to the scene at that untimely hour declared that the process of unloading the hundreds of horse, wild animals, wagons, and accessories of the show was a really amazing spectacle. Each wagon was drawn by teams of six and eight horses, and from all accounts the constant tramp of hoofs and the clatter of the hundred and odd heavily-laden vehicles, would make sleep well-neigh impossible for the residents in this particular neighborhood. When the miscellaneous freight was disgorged on the show area,

THE SCENE ON THE GROUND

was one of remarkable activity. The menagerie tent, owing to its dimensions, stood out conspicuously from the rest, but when the pavilion which is devoted to the performance, and is 600 feet long, was reared, it was dwarfed into comparative insignificance. A survey of the show in what may be termed its *dishabile* state formed a rather interesting study. In the southernmost tent were the blacksmiths and mechanics, of whom there are stated to be 75 engaged all year around. A short distance from this was the establishment of a coiffeur, who was counterfitting nature by dressing a wig of golden hair with all the necessaries of his art around him. The next tent was a gigantic structure, as it might well be, seeing that its contents consisted of 250 heavy horses, including a magnificent stud of greys, which a contingent of oatlers were grooming with practiced hands, whilst others were brushing up apparently endless lines of harness. Still nearer to the centre of the ground was the ring stud department, which contained 115 circus horses, representing a small fortune of value. The neighbor to this was the menagerie, a veritable Noah's Ark, which betrayed its character by a babble of noises, chief among which was the trumpeting of a score of elephants; elsewhere on the grounds were dressing tents, side shows, and last but not least the cooking and dining tents. These are on a gigantic scale, which is readily understood when it is remembered that about 800 persons have to be provided for thrice a day. There are twelve cooks and 60 waiters, and it is stated to be the rule of the establishment that all get the same food – the stable boy has as good a meal as the proprietor. Here is a sample lunch menu: soup, roast beef, Irish stew, turkey, potatoes, bread, coffee, and that indispensable item for an American, iced water. A day's consumption of provisions includes 2,100 lbs. of meat, 700 lbs. of bread, 16 bushels of potatoes, 120 lbs. of coffee, and 5 lbs. of tea. Coffee is served at every meal. Before leaving the commissariat department, it may be added that the quantity of feeding stuff the horses and exhibition animals require daily includes 10 tons of hay and 156 bushels of oats, whilst for litter 10 tons of wheat straw is used per diem. The value of the 400 horses connected with the establishment is set down at £30,000. The necessary sleeping accommodations for the army of artistes and workman connected with the show is met by the hiring of rooms in the towns visited, and the utilization of a dozen sleeping cars, including Mr. Bailey's private car. In strolling through the show ground the visitor was confronted with so many unaccustomed sights that he might have doubted whether he had not been suddenly transported across the main to the New World. Almost everyone connected with the working staff of the show is either a native or a naturalized American. Everywhere the American accent fell upon one's ears, and the tall, sturdy, big muscled fellows hard at work or at rest reminded one vividly of the Western types whom Mr. Frederic Remington portrays with such fidelity in the pages of Harper's. Still further variety was added to the scene by the presence of Orientals in fez and flowing robes, and the members of the freak genus, who were indulging in a constitutional.

When the procession, which was a mile in length, emerged from the show-ground, where a large concourse of spectators had assembled, the mounted police assumed the lead, and from thence piloted it thorough the thoroughfares of the town. After the police, the band carriage led the way, the music from which told the throngs of spectators ahead of the approach of the cortege. There was nothing finer in the display than this first contingent. The chief achievement naturally was the harnessing of forty bays to the leading carriage. In this case the fittings are all the best-made harness, and the amount of leather, buckles, and adjustment involved may perhaps be imagined. It would not do for a single strap to be a single hole out, for the animals are entirely placed under the control of one man, and he literally and actual has his hands full. Jake Posey, the hero in question, is a driver with a record to boast of. In his hands he holds the ribbons which guide the forty horses, and these alone mean dead weight to him of ninety pounds without allowance for a pull of an ounce. The horses are harnessed four abreast, and there are ten relays of them; driving around a corner in Sheffield recently Jake lost sight of practically all his team, yet he had them still under control! The horses are beautifully matched, of very even build as well as colour; nearly forty minutes were occupied in hitching them all in. Mr. Frank Hyatt, who had the general supervision of the out-o'-doors show for something like thirty years, was able to lead off the pageant as nine o'clock struck. Carl Clair's military band was accommodated in the gilded car which "the forty" drew, and these led the procession, the musicians played. Immediately behind came seven open cages containing the handsome Bengal tigers, lions, leopards (one of which was quite black – a curiosity), pumas, hyenas, Siberian wolves, and bears; each cage was also tenanted by an unconcerned keeper, who as far as appearance went, might have been in a cage with dummies. Following these was a "chimes van," a pretty fancy, in which a performer at a key-board controlled a number of silver tubes, on which church bells were imitated. Sixteen lady riders in neat fawn **[Fig. 5]** or fancy costumes **[Fig. 2]**, and five gentlemen jockeys rode in front of a couple two-horse and a couple four-horse Roman chariots, and a handsome bandwagon with performers, which was drawn by a lovely team of blacks. Ten closed vans containing animals, but whose gilded exteriors were very picturesque, came next, being in advance of twelve camels, whose riders wore Egyptian or Arab costumes **[Fig. 6]**. Sixteen elephants were headed by the huge beasts Mandarin and Fritz **[Fig. 7]**. The last was named is four inches less in height than was the historic Jumbo, but he weighs 1,200lb more. Teams of six ponies trotted along behind the elephants, affording a striking contrast in the poetry of motion; these drew cars on which were representations in tremendous carved figures of "Mother Goose,"

Fig. 5. Lantern slide of "lady riders in neat fawn."

Dick Moore collection

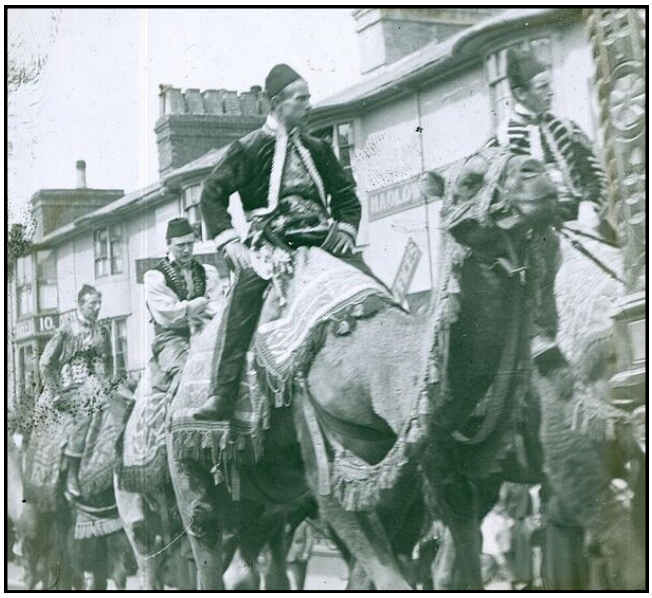

Fig. 6. Lantern slide of "twelve camels, whose riders wore Egyptian or Arab costumes."

Dick Moore collection

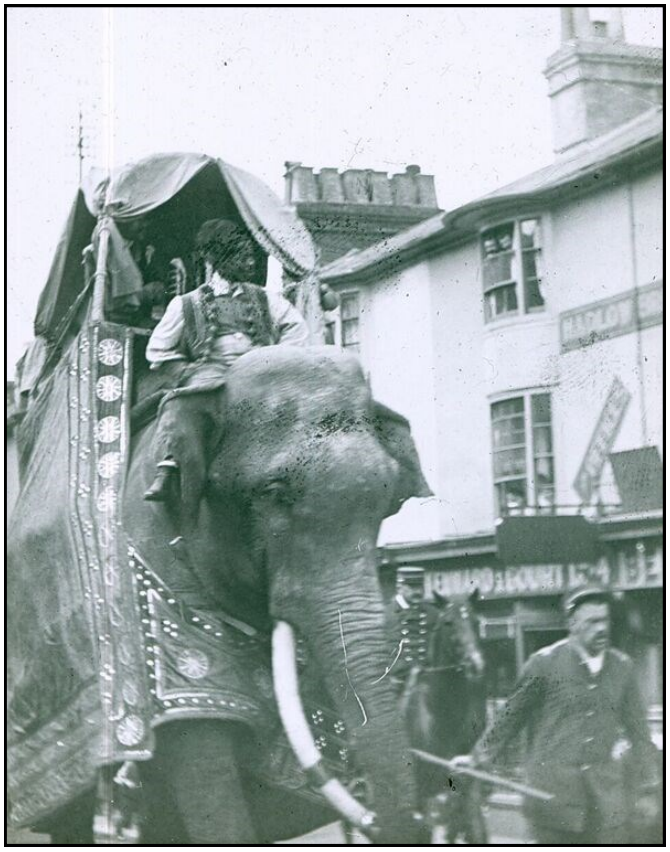

Fig. 7. Lantern slide of the lead elephant in the parade, either Mandarin or Fritz. Dick Moore collection

and "Bluebeard." The Japanese troupe in a most appropriately coloured and shaped car, were body-guarded by a whimsical clown in a pony turn out, and after a band van and eight more closed animal wagons, the concluding section was reached. This was an endeavor to portray the return of Columbus after his important voyage. Proceeded by two heralds and the Royal trumpeters, the King and Queen of Spain, enthroned in elegance, were drawn, surrounded and escorted by Maids of Honour, and followed by quite a host of cavaliers, nobles, officers, Moors, and a detachment of golden-armoured knights **[Fig. 8]**, Columbus himself bringing up the rear with a trophy car, on which were an Indian wigwam, Indians, war materials, jewels, &c. The whole of these costumes were technically correct, according to history; they made an imposing sight. The very last item in the cavalcade was a steam calliope, an invention much favored by Mississippi steamboats, and by which a whistle is worked with steam and so controlled that it can play various well-known airs. At the corners of each car were flown flags of all nations, the effect being decidedly good. The procession which took twenty minutes to pass any given point, and which was more than a mile in length, followed the advertised route. After surveying the whole procession, and reflecting thereon, probably the general conclusion will be that its greatest feature is the splendid display of horseflesh. The equine stud was the best of its kind, and every animal seemed in perfect condition so far as the momentary glances of each team could indicate. Probably no finer or more unique display of horses – not to speak of elephants and wild beasts – was ever presented before the public; and a word of praise must be added for the admirable way in which Chief Constable Prior regulated street traffic. The whole arrangements for the procession were, in fact, previously submitted for his approval. The fine weather, of course, added to the success of the spectacle.

Fig. 8. Lantern slide of "a detachment of golden-armoured knights." Dick Moore collection.

To view this wonderful cavalcade the streets and the Common were utilized by the thousands of people, notwithstanding the unusually early hour of nine o'clock being the appointed time. In fact, long before the clocks of the town proclaimed that that hour the coigns of vantage were occupied, and no sooner was the sound of the drum and trumpet heard than workman threw down their tools, hurried off their scaffolding, ladders, or whatever they were engaged upon and hurried to the route selected in time to catch a passing glimpse of the greatest show on earth. Perambulators were much in evidence and from the number of school-children who were crowding about in all directions the early attendance rolls at the several schools of the town must have presented a somewhat singular appearance. The order of the procession, and the route selected was as notified on our sixth page. It was indeed a monster cavalcade for apparently "the greatest show on earth" throws out its

greatest energies for this free display of its magnificent resources. The horses were many of them splendid animals, and all looked well groomed and cared for, a grand contrast to the sorry spectacle on sometimes see in our streets on such occasions. They were richly caparisoned and fortunately the weather was all that could be desired so that they were able to be seen at their best.

THE PERFORMANCE

Turning to the performance, no time was wasted, the opening parade, which was in part a repetition of the Columbus section of the street pageant, being immediately followed by three different batches of trained elephants, who occupied the rings and went through with their singular performances. It was impossible to see anything like all that was done, and later in the programme, when five different shows were going on at once, the bewilderment was greater than ever. By the exercise of wondrous agility it was possible to get a glimpse of everything, but the experiment is scarcely to be recommended; seemingly it would be better to go again, this evening, and by varying the seat watch what proceeds immediately in front of one, and be content with that.

The general exhibition defies description; to attempt anything like an adequate catalogue of what is to be seen would be to write a volume. Nearly two hours seemed all too short a time in which to "see" the animals in the menagerie properly, to say nothing of the human prodigies who are on view in the same tent. The monkey cages were naturally unending sources of amusement, hippopotamus, who obligingly opens his capacious and curious maw, the polar bears, who seem to have found an answer to the perpetual motion problem, the intelligent elephants, and the numerous odd creatures of Nature, were each and all worthy of a far more minute inspection than was possible. The prodigies had to be seen to be believed **[see back cover].** Among them may be mentioned the wild men of Borneo, two curious little men who cannot speak, but who possess much intelligence; Hassen Ali, a gigantic young Egyptian, whose hand is a foot, and whose foot is nearly a yard; Khusani, a Hindu venerable, whose 22 inches of stature allow him to tip the beam at 24lb.; Lalloo, another wonderful Hindu who has a second body attached to his own; Chas. Tripp, a handless man; Delphi, an indescribable; A Yankee boy of seven who talks like a lawyer, and remembers figure phenomenally; Jo-Jo "the human skyterrier," who has the face of a dog covered with long hair; Miss Annie Jones, who boosts a luxurious beard **[Fig. 9]**; Miss Ivy, the monster headed girl; Billy Wells, whose head seems intended for an anvil; Frank and Annie Howard, who are tattooed marvelously; James Morris, whose skin seems to be well-mixed with gutta-

Fig. 9. Miss Annie Jones (1865-1902), famous bearded lady who began touring with P. T. Barnum as a child of nine months. She was married twice.

percha; Tomasso, a young man who thrusts pins into himself in a most amazing manner; Alfonso, a negro who has a terrific appetite for tin-tacks, wadding, paraffin oil, and other like delicacies; Delin Fritz, who swallows swords and bayonets and many other things. There are trained pigs too. Artistic performances by a clever Japanese couple, and lightning calculations by a gentleman who had "a system," which he will communicate for a small consideration, are other noteworthy features.

In the side show tent, for which a small extra charge is made, very full value for the money is given. Just inside the door may be found "Zip," P. T. Barnum's famous "What is it?" by whose means he amassed a fortune in 1864 in the old American Museum **[Fig. 10]**. Zip has a very small head of phenomenal shape; he was picked up at Singapore, by a sailor, and his value

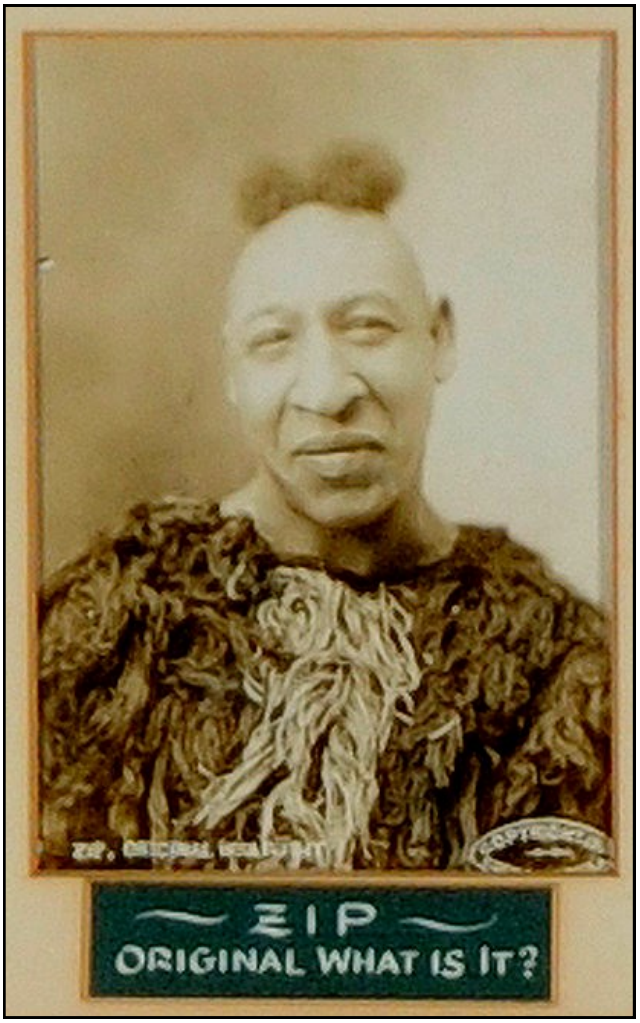

Fig. 10. "Zip the Pinhead," originally exhibited in P. T. Barnum's American Museum in New York as "What is it?" He was variously described in the press as a wild man from Borneo or Africa. The Tunbridge Wells newspaper reported that he had been picked up by a sailor in Singapore, and also claimed, incorrectly, that he could not speak. His real name was William Henry Johnson (1842-1926), born in New Jersey to two former slaves. He performed in freak shows for 67 years, including at Coney Island in his old age. Harry Ransom Center, University of Texas.

as an exhibit was at once seen by the late Show King. He cannot speak, but hears and understands tolerably; he is a "ward of the show," and enjoys perfect health and, to him, an ideal existence. A snake charmer is next, a ventriloquist, and Eli Bowan, a legless man of great ability. At the far end a cat orchestra, in which real cats play real instruments, finds rooms, and on the other side are ranged Gamia, a strong man who lifts a 250lb. dumb-bell with ease; Prince Zamuda, a conjuror who does the Maskelynea box trick very smartly; and a needle swallower, whose appetite is as enormous as it is singular.

Large crowds gathered in the vicinity of the show and watched with interest every phase of the work of the erection as it was expeditiously carried on. Especially interested were they in the novel spectacle of witnessing a score of elephants being watered. The raising of the principle tent was a operation calling for great skill, patience, and no small amount of strength, but it was accomplished in a wonderfully short space of time, as also was the fitting of that mass of seats, which is built to accommodate 15,000 human beings.

Acknowledgements

Special thanks for identifying the street location of the slides and for obtaining the two articles go to: Ian Beavis, Collections Management Officer and members of his staff, Belinda Johnson and Susan Rogers, at the Tunbridge Wells Museum & Art Gallery, Kent; David Todd, Customer Support Assistant, Libraries Registration & Archives; Kent County Council; Margaret Querstret, Customer Support Assistant, Tunbridge Wells District Libraries, Registration and Archives. Several illustrations were added by the editor.

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7. Ibid., p.3.

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9. *Kelly's Tunbridge Wells Directory*, 1898-1899.

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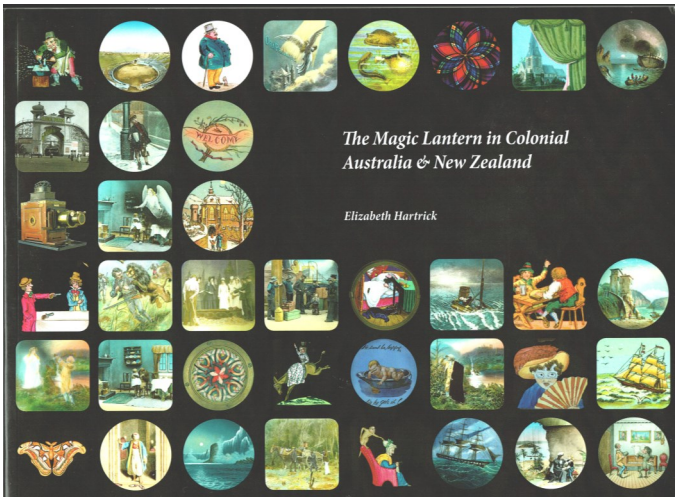

Elizabeth Hartrick. 2017. *The Magic Lantern in Colonial Australia and New Zealand*. Australian Scholarly Publishing, North Melbourne, Victoria, Australia. ISBN 978-19-25588-17-0. 192 pages. Australian $49.50 [about $37.00 US] (paperback). Order directly from the publisher: http://www.scholarly.info/cart/buy/511/

Elizabeth Hartrick's new book on the magic lantern in Australia and New Zealand is a major contribution to magic lantern scholarship, written in a style accessible to both scholars and general readers. It is based on years of research during which the author seems to have visited every university and government archive, library, and small town historical society in both countries, uncovering huge amounts of lantern material basically untouched by previous scholars. The book is richly illustrated, including an extensive color plate section. While many of the slides will seem familiar (many were imported from Britain), much of the printed material has never been published before. This includes handbills and pamphlets advertising lantern slide shows, wonderful engravings and photographs of audiences viewing lantern slides, photographs of prominent lecturers posing with their biunial lanterns, and other treasures. The design and layout of the book are superb and the illustrations are a treat for anyone interested in magic lantern history and culture.

The author's task is nothing less than the restoration of the lost heritage of the magic lantern in the cultures of 19th century Australia and New Zealand. As in many other countries, collective memory of the key role of the magic lantern in 19th century entertainment, education, politics, religion, and home life has been largely erased. People who can readily identify the now nearly extinct Kodak carousel projector as a device for projecting images on a screen are baffled when confronted with a magic lantern with all of the same functional elements.

The book's first chapter describes the use of the magic lantern in public entertainment from about 1850 to 1870. The keystone for this chapter is a broadside from the 1860s advertising a "Phantasmagoria Show," which actually was the sort of miscellaneous magic lantern show that was common in that era, not only in the colonies, but in Britain and the United States as well. This document, with dozens of type fonts of different sizes and styles, announces a show with no obvious connection between its various parts. A section on "The Orbs of Heaven" (planets and stars) is immediately followed by "The peculiar marriage customs of various civilized and savage countries of the World." That in turn is followed by a pilgrimage through Jerusalem; plants, fruits, and flowers mentioned in scripture; missionary progress throughout the world; and New Zealand scenery, among other topics—and all of this is only about 20% of the total document! Using newspaper announcements, the author also documents the shows and travels of particular showmen in Melbourne and Aukland.

In Chapter 2, "Modern Magic Lanterns," the author identifies a transition from the sort of miscellaneous slide shows of the 1850s and 1860s to a more professional development of magic lanterns shows into more topical lectures that became an integral part of colonial culture after 1870. This transition was facilitated by the development of photographic slides, which exponentially increased the range of topics that could be illustrated with lantern slides. Some shows, like those of the Dooner family, who toured rural towns in Australia with a magic lantern, were still visual variety shows, with something for every taste, young and old. Many shows, even into the 1890s, included seemingly unrelated topics, but often arranged into sequences of a dozen or so slides used to tell a story or illustrate a poem or song. Foreign or "home country" entertainers like George Henry Snazell, brought popular "life model" story slides from England. Other lecturers delivered courses of lectures on art, history, travel, or science.

The contents of this book are too rich to be fully summarized here. Other chapters deal with the use of magic lanterns in education and religion, the magic lantern industry (making and selling lanterns and slides), and magic lanterns used for home entertainment and children's toys. A particularly interesting chapter describes the deployment of a virtual army of lecturers by the Salvation Army and the industrial-scale production of lantern slides by this organization's Limelight Department. Overall, the book provides one of the most complete national summaries of magic lantern culture published to date. Every society member should have a copy.—**The Editor.**

Sergey Gavrilenko, ed. 2017. *Laterna Magica. Eastern Europe of the 19th-early 20th Centuries. Illustrated Catalog of Magic Lantern Slides. Vol. 1.* The Creative Laboratory of Archaeology of Cinema "Letopis." ISBN 978-966-8299-88-9. 206 pages. $75 & $25 shipping from Ukraine (hardcover). Contact the author to order: gavrilenkosd@gmail.com

Until fairly recently, virtually nothing was known about the history of the magic lantern in the Russian Empire or other countries in Eastern Europe. Two short notes in the *New Magic Lantern Journal* reported on a photograph showing a Russian shop that sold magic lanterns[1], and later, the discovery of a Russian-made magic lantern.[2] In 2009, I wrote an article for the *Gazette* based on English-language sources showing an active magic lantern culture in 19th century Russia, as well as numerous Russian literary references to the magic lantern.[3]

Sergey Gavrilenko, a cinema historian in Ukraine, has produced the first attempt to expose English-speaking collectors and scholars to the range of lantern slides produced and sold in the Russian Empire in the 19th and early 20th centuries. The main text of the book consists of the 1896 catalog of lantern slides and magic lanterns from the studio of A. F. Antsiferova in Moscow, along with an English translation of the entire catalog. Two subsequent volumes will present catalogs from other lantern slide manufacturers.

The main attraction of the book is the color illustrations showing a wide range of lantern slides, interspersed with the pages of the catalog. The slides include the whole range of types found in other European countries and North America: black and white photographs, hand-colored photographs, hand-painted slides, lithographed slides for children, plain glass slides or slides in wood frames, etc.

The general categories of slide topics are similar to those found in catalogs from the United States or Europe: a large selection of religious slides, followed by slides on historical subjects, travel, art, literature, and natural history. In some cases, the author and his colleagues have tracked down original sources for the slide images, including paintings, sculptures, and Russian icons housed in Russian museums, as well as familiar sources such as Biblical engravings by the French artist Gustave Doré. Of course, many of the slides on religion, literature, and history have distinctly Russian subjects, so those not familiar with Russian history may be sent to Google to determine exactly what person or battle is being depicted.

Also illustrated are covers of pamphlets containing readings intended to go with particular slide sets such as "Ivan the Terrible." An interesting innovation is a section at the end of the book in which photographs of slides are printed on clear plastic pages, allowing readers to experience the effect of viewing them as transparencies. Overall, the book opens up previously unknown Russian magic lantern material to readers around the world.—**The Editor**.

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Jack Judson

Leading Magic Lantern Collector

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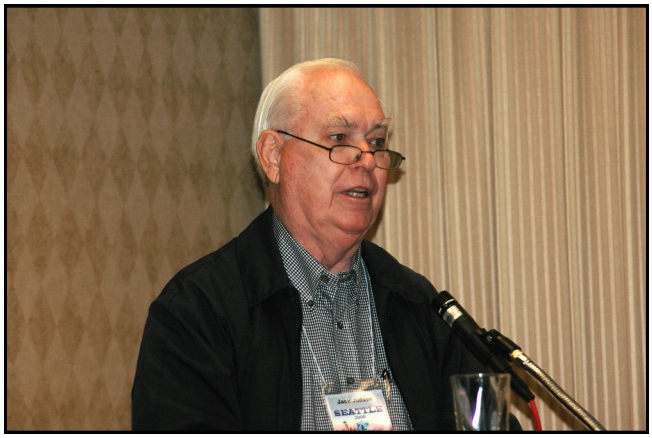

Jack Judson at the 2006 society convention in Seattle.

Jack Judson died at age 89 on January 11, 2017 at home in San Antonio, Texas, his ancestral city, after a long battle with cancer.

During World War II, Jack served with the Navy, and after the war worked for the armed services insurance agency USAA. He is survived by his wife, Linde, known to many Society members, and his children and grandchildren.

I first met Jack perhaps 35 years ago, when he came from Texas to our house in Connecticut seeking information about the magic lantern—and of course (I was to learn later the "of course" part) seeking lanterns themselves. He was using a lantern slide with his name on it as a calling card, and left with what I considered to be some of our "clunkers"–several large late-model lanterns. Altogether, it seemed like an odd encounter. Who was this retired insurance guy, and what did he want with all this junk? He certainly played his cards close to his vest.

As it turned out, Jack was on a mission to build the nation's foremost collection of magic lantern material. Affectionately called "the Hoover," at this point in his collecting he was scooping up any and all lantern material. We visited him about a year after our first meeting. His dining room was piled high with unopened boxes of lanterns and slides.

His passion for the lantern had been first ignited when he saw *Laterna Magika*, a show that had been at the 1967 World's Fair in Montreal. Coming from Czechoslovakia, this multi-media projected extravaganza was the hit of the Fair, and was soon touring the world. Jack was so struck with it when it came to San Antonio that he invited the producer to dinner. A seed was planted. Fifteen years later it sprouted.

(Meanwhile, in Czechoslovakia, the show's producers were welcomed back as national heroes, and given their own theater, *Laterna Magika*. It became a popular tourist attraction, and the center of the Czech resistance to Soviet domination, which is why the standard popular history of the Czech uprising, by Timothy Ash, is called *The Magic Lantern*.)

Once Jack's collecting passion sprouted and grew, his collection quickly outstripped his modest house, and so in 1992 Jack bought an old roadside bar built with a crenelated roof to imitate a castle. The Magic Lantern Castle Museum was born. The Museum was soon filled with lanterns and slides, more than 100,000 items, with the best professionally presented in dazzling displays.

Jack continued to collect right up until his last days, and could be a ferocious competitor. He had limits, but they were a good deal higher than most, and if Jack wanted an auction item you were not likely to do much besides drive up Jack's price.

Jack was not really a scholar, but he had respect for scholarship, and collected the resources to support it. In a separate building behind the Castle was the Magic Lantern Castle Library, with a vast collection of lantern catalogs and related material.

If you were seriously interested in the lantern, and my wife Debbie and I certainly were, Jack was an extraordinarily generous host, allowing us to stay in an apartment inside the museum, and spend what over the years mounted up to weeks delving through those catalogs.

Jack also supported the Society, serving as its president for several terms, and inviting the Society to meet at the Castle for several of its conventions.

Above and beyond his lantern activities, Jack was a very active member of the San Antonio community, serving on many boards including on the San Antonio Conservation Society, and the Witte Museum, which recently held a large exhibit of magic lanterns based on Jack's collection that drew over 600,000 visitors.

Of course, a natural question comes up now that Jack is no longer the Magic-Lantern Museum's curator: What happens to the collection? When we would raise the question Jack was always very coy. "Don't worry. Arrangements have been made. There's a plan A, and a plan B, and a plan C." When we visited Jack just before his death, he told us that his son, Dan, had agreed to manage the collection and find a home for it. So we'll have to wait to see if it's A, B, or C, and just what those letters stand for.

To the end, Jack had his eyes on a prize, and played his cards close.

Other Society Members Remember Jack

We heard the news of Jack's death with deep regret. At several Magic Lantern Conventions we met Jack and Linde Judson and he invited us to see his museum. At the convention in Bloomington he insisted that we had to come. And in fact it was worth the journey! Linde and Jack were very friendly and generous hosts in the Macic Lantern Castle Museum. We were lucky to find such an extensive resource for our research in the collection. Jack was a very observant and well-informed dialog partner. We profited greatly from his deep knowledge. Beside the productive research, the days with Jack and Linde in and around San Antonio were more than marvellous. We started with the Mexican *Día de los Muertos* and ended up at the most amazing *German Wurstfest* (sauerkraut with jalapeños was a delicious discovery).

Karin Bienek and Ludwig Vogl-Bienek, Illuminago–media archaeology and performance/screen1900 research at the University of Trier, Germany.

Karin and Ludwig contributed the two photographs on this page.

Jack Judson and Karin Beinek examine a phantasmagoria lantern at the Magic Lantern Castle Museum.

I am so sorry to hear of Jack Judson's death. He was one of those people who did whatever he did with gusto and perfection. Here is my memory of him: I brought a slide to a MLS convention to see if anyone knew anything about it. It was a large brass slide with two sliding pieces. On one piece was a sine curve and on the other vertical slits. When the two pieces moved against one another, the result was a moving sine curve. No one had any information about it, but Jack loved scientific slides and was fascinated with this one. Furthermore, he wanted that slide for the museum. And, Jack was very persuasive in a gentle way. I also loved that slide, but we came to an agreement: he would take the slide and have it replicated. Then, he mailed the original back to me. Several years later, I received a call at my home in Iowa. It was Jack. "You know, that replicated slide just isn't as good as the original one. I'd still like to buy that slide." He caught me in a weak moment, and I made another bargain. If he would make a nice donation to the hospice where I was patient coordinator, I would donate the slide to the museum. Jack was very pleased with the arrangement. He sent a generous donation, and I sent him the slide. I know it's someplace where it will receive care and admiration.—**Wendy Gronbeck**, Longmont, Colorado.

Jack Judson demonstrating limelight illumination at the Magic Lantern Castle Museum.

The Barnum & Bailey Greatest Show on Earth
THE BEARDED LADY
THE EGYPTIAN GIANT
THE PEERLESS PRODIGIES OF PHYSICAL PHENOMENA
AND GREAT PRESENTATION OF MARVELOUS LIVING HUMAN CURIOSITIES.
THE WORLD'S LARGEST, GRANDEST, BEST AMUSEMENT INSTITUTION.

Front and back covers: Posters for Barnum and Bailey's "Greatest Show on Earth." Dick Moore writes about the circus coming to the English spa town of Tunbridge Wells in 1899, illustrated with some rare lantern slides of the circus parade through the town.